

THE THEATRES BEFORE THE HOLIDAYS



AUDREY MAPLE in "HER REGIMENT"



LILY CAHILL in "GOOD MORNING, ROSAMOND"



ALEXANDRA IRVING in "THE COUNTRY COUSIN"

JUSTINE JOHNSON
in
"OVER THE
TOP"

JACQUES COPEAU'S production of three one act plays at the Theatre du Vieux Colombier last week gave an indication of the character of the season at the French theatre. M. Copeau evidently intends to acquaint New York with the literary drama of the French theatre. The announcement of De Musset's "Barberine" for this week is a further intimation of what his audiences may expect. So there will be all probability be little of the work of contemporary authors to be enjoyed there and none of the intensely modern dramas of the kind which the little theatres on the side, as they have it in Paris, have been introducing to the public.

Probably this policy is wise. Audiences at a French theatre are inevitably made in a large measure of students, and even those amateurs of the language will doubtless find pleasure and more profit than a more conventional series of plays might offer. There is little enough in the immediately contemporary theatre to prove interesting. That any artistic and in a measure educational institution should, for instance, occupy itself with the work of Bernstien is unbelievable. During the past summer there was no other among the plays by French authors has created such a sensation of approval in Paris. Then one would gladly forego the pleasure of hearing the others.

There is of course a wide range of plays which have never been seen here that might prove worth while. Many works by Lavedan, Hervey, Porto-Riche and other contemporaries are strange to New York or unknown save for the crude form in which they have been presented to our audiences. They might prove interesting experiments.

In the meantime it is possible to delight in the skillful acting of the company. Merimee's "The Conch of the Sacrament" was a most diverting play in the repertoire, acted with wonderful realization of its comic possibilities. The significance of "La Navette" is so remote from American ideas that it was less effective, although Henri Becque's singular genius is bound to interest the lover of the theatre in the rare manifestations of its visible here.

The manner of acting Merimee's showy little play was not its only enjoyable characteristic. M. Copeau revealed that he is not indifferent to the call of beauty which his admirers might reasonably have feared from his first effort here. None of the picturesque or exotic charm of the scene was lost in the investiture of the

French actor. In the matter of illumination his "effects" were uncommonly fine. "The Shuttle" was acted with what are called "curtains," and every necessary illusion was well enough maintained—or would have been had the measure means been managed with some greater care. A curtain served well enough to suggest the interior of a drawing room with the decorations of furniture and carpets—or at least it would have done so had there been more skill in its arrangement. But a heavy curtain, leaving the side walls of the theatre visible and hanging in such mysterious folds that hands fumbled for an opening before every entrance—such a curtain will not meet the requirements of the modest stage decoration.

Hitchcock & Goetz have leased the Fulton Theatre from the Henry B. Harris estate and on Saturday, December 22, will reopen it with "Words and Music," their new revue which is now in rehearsal. The Fulton was originally built for intimate musical plays, but since its opening has been devoted to the drama. It is now being redecorated for its first musical attraction in seven years. "Words and Music" is the joint work of a famous playwright and equally famous composer, who have never been associated together in musical comedy. Their identity will be a great surprise when revealed at the opening performance.

The cast of "Words and Music" is headed by Richard Cross, Elizabeth Brice, Wellington Cross, the three Dooleys, Marion Davies and Edna Aug. Willy Pogany has designed most of the costumes and scenery. Leon Errol is staging the piece. Elizabeth Brice and Marion Davies have been engaged for the new revue. Both players have their exemption cards.

Raymond Hitchcock is playing a new role. No, we do not refer to his performance at the Coconut Grove. This new role is one of the Good Samaritan. Mr. Hitchcock has decided to look after the female partners of vaudeville teams that are broken up by the war. If the male partner of a vaudeville team volunteers his service to Uncle Sam Mr. Hitchcock stands ready to engage the remaining partner for one of his musical plays.

Realizing that there was no organization to look after vaudeville actresses whose partners have gone to war, Mr. Hitchcock has taken the duty upon himself. His first act was to engage Miss Elizabeth Brice, whose partner, Charles King, enlisted in the navy last week. The team of Brice and King is no more, but while Uncle Sam is looking after Mr. King, Miss Brice is being well cared for by Mr. Hitchcock. In fact, he has made her the leading lady of "Words and Music," which opens at the Fulton Theatre Saturday, December 22.

"It's my patriotic duty to look after the better halves of 'sketches,'" said Hitchcock yesterday. "I want to do my bit to encourage such dancers to go to the front. There are too many buck dancers and not enough soldiers. I'll see that their female partners don't starve."

Miss Brice looked well fed yesterday.

MR. SCOTT'S WORK.

Many Important Roles to His Credit.

Few leading men now behind the footlights can point to a more enviable record in the theatre than Cyril Scott whose portrayal of Harry Richardson

in David Belasco's production of "Polly with a Past" is one of the brightest spots in this comedy. Not only has Mr. Scott won success in drama as well as comedy, but he has also appeared in many of the most successful musical comedy productions, thereby proving his versatility beyond a shadow of a doubt.

A native of Ireland, Mr. Scott came to this country at an early age. It was here that he received his education. During this time he developed a strong leaning toward the stage and at the age of seventeen decided to embark upon a professional career, making his debut in a play called "The Girl I Love" on tour. The following year he was fortunate enough to become a member of Mrs. Fiske's company, this favorite actress then being professionally known as Minnie Madden, and played with her for two years in repertoire.

When he left Mrs. Fiske's company the following season it was to join the late Richard Mansfield, with whom he first appeared in "Prince Karl" at the old Madison Square Theatre, and later on tour in a repertoire of his well known successes, and then joined Lotta's company, assuming prominent roles in "Pawn Ticket 219" and "The Little Detective."

After playing with E. H. Sothern in "Lord Chumley" and in several other productions he joined the Empire Theatre stock company making his initial appearance with this famous organization in David Belasco and Franklyn Fyles's drama, "The Girl I Left Behind Me," being subsequently cast in many of their most pronounced successes. Upon the termination of his engagement with this company he entered the musical comedy ranks as prominent support to De Wolf Hopper in "Dr. Syntax."

His stay in musical comedy, in which he was to win much distinction later, was a brief at this time, for he was induced to return to the legitimate stage to appear in David Belasco's production of "The Heart of Maryland" with Mrs. Leslie Carter, at the Herald Square Theatre, which has passed into memory. His portrayal of Lieut. Robert Telfair in this stirring play won for him unstinted praise as an actor of considerable promise.

It was as a member of Augustin Daly's musical comedy companies, perhaps, that he won the greatest success, playing prominent roles in "The Gelsin," "Number Nine" and "A Runaway Girl." He again made a brief return to the legitimate stage in "A Stranger in a Strange Land," and then won further musical comedy successes with Anna Held in "Papa's Wife," as Arthur Donagel in the original production of "Floradora" at the Casino Theatre and later on tour, and also in "The Silver Slipper," "The Medal and the Maid," "Glittering Gloria" and "The Money-makers."

Coming back to the legitimate stage, Mr. Scott scored an emphatic hit in "The Prince Chap" which enjoyed a prosperous run, and later assumed the leading role in "The Man of the Hour" on tour. His next engagement was destined to be one of the biggest successes of his career, for in the name part in "The Lottery Man" he found a most congenial role and one that served to even more firmly inure him to the heat of the theatre.

When the all star revival of "Patience" was made at the Lyric Theatre five years ago Mr. Scott was one of the principal members of the cast, and since that time he has contributed materially to several pronounced successes. Last season, when "Arms and the Girl" was produced at the Fulton Theatre, considerable measure of the

THE WEEK'S PLAYS.

MONDAY—Forty-eighth Street Theatre—The Shuberts and Jessie Bonstelle present "Good Morning, Rosamond," with Lowell Sherman in the leading role.
Knickerbocker Theatre—Donald Brian and his company will move to this theatre in "Her Regiment."
TUESDAY—Theatre du Vieux Colombier—Jacques Copeau and his actors will be seen in "Barberine," by Alfred de Musset, and "Le Pain de Menage," by Jules Renard.

favor with which it was received was due in no small way to the excellent playing of Mr. Scott.

HOPKINS MAKES HIS OWN.

He Believes in Developing Talents.

The development of new talent is Arthur Hopkins's solution of the managerial problem of the high cost of players.

"The quickest and surest way of deflating salaries," said Mr. Hopkins, "is to seek out and develop new talent. If more managers would give unknown actors and actresses a chance the inflated salaries of the older players would automatically adjust themselves to a reasonable level. There is an abundance of talent if the producers would only give it a chance to express itself, but they engage the same actors for role after role because they know their various abilities and are unwilling to risk giving unknown players a chance."

"The economic law of supply and demand thus raises the wages of this group of much sought artists and the result is that they must be paid exorbitant salaries. The advent of new blood would make the demand for their services less and gradually the salaries they demand would be lowered. It is not altogether the actor's fault that he receives so much more than he earns. The managers themselves are partly to blame. Frequently a producer finds himself with a role he thinks only one actor can fill and to acquire the services of that actor he must pay a premium. The high salary thus established is pretty apt to become the artist's regular salary and because he has received it in an emergency he demands it always thereafter."

"The exorbitant salary is the worst thing that can happen to an actor. Too often it stifles ambition and stops development. The tendency of the actor upon whom a large salary has been thrust is to become content and cease striving to perfect his art. If actors would think more about good roles and less about what they are to receive for acting them there would be more good performances."

Mr. Hopkins practices his own doctrine and more than any other producer, perhaps, gives players unknown to Broadway parts in his productions.

OF BROADWAY.

That Should Be the Permanent Address of Miss Watson.

"What, me—on the road? No, sir; I just simply couldn't, you know." And then the young lady who stands out on the end of the line of the chorus each night usually is heard from next in Peoria or some kindred place.

That's old stuff, you know, about not going on the road.

But there is an actress on Broadway who landed there some years ago, and it is a fact that she has never been off the old street since. That is, if you will except a few journeys to Atlantic City, Asbury Park and the like for the purpose of trying out a new

play. And she doesn't boast, brag or even talk about it.

In fact Lucile Watson, who plays one of the important roles in "The Naughty Wife," the new farce at the Harris Theatre, isn't given to boasting much anyway, notwithstanding the fact that she has been one of Broadway's most popular actresses for a considerable length of time.

"About staying on Broadway," she said the other day, "Oh, that's just a combination of luck and the fact that I can't travel on trains at night. It's luck because there always has been an offer which gave me the opportunity to stay, and you know how popular an actor who can't travel at night would be, don't you?"

"I'm glad I can't, though. I never did hate Broadway. Never believed any of the bad things I heard about it and always found it a nice, cozy, comfy sort of place to be."

"Mind you, I don't say I wouldn't go on the road and play all the places I've heard so much about—in fact I'd really like to see them—once. But somehow managers just don't see how it could be done and me with my pet aversion."

"The fact has become as well established now that whenever I am in a play and it comes time for it to take the long road, the manager usually comes around to the members of the company, excepting me, and says 'will you go?' and then, when he comes to me, he says, 'come into the office to see me.' Maybe we can find something for you to do."

"Mind you, I'm not saying that an actor or actress ought to stay on Broadway all the time. Maybe it would be a good thing for all of them to go out and get acquainted with the rest of the country and let the people from other places see them. Most of the theatregoers in New York come from other places, I'm told. But then there is that aversion of mine."

And then Miss Watson halted a passing taxicab and told the driver to take her home. The address? You're quite right—it was on Broadway.

M. TELLEGEN'S TROUBLE.

He Cannot Easily Find Good Plays.

Lon Tellegen having become an American has been experiencing the difficulty of many an American actor in finding a suitable part for the execution of his theatrical gifts. Because he possesses such strongly emphasized personal characteristics the difficulty is greater. Because of this difficulty after two years vacation from the stage he turned playwright himself and with Willard Mack wrote "Blind Youth," the drama in which he is at present appearing at the Republic Theatre.

"It is the lane of actors who have attained any prominence, this finding of suitable new plays with suitable parts for them," said Mr. Tellegen a few days ago. "I fear you would think me exaggerating if I were to tell you the number of plays I have read off in the last two years, and read, not superlatively, but with a high and hearty burning hope in my heart that I might find something possible as it

stood or that through any imaginable amount of work might be adapted to requirements."

"Among the many varieties of authors there are two classes that are rather prominent. I mean those who write with a particular actor in mind and those who don't—the ones who are certain that the play—their particular play—is the thing, that its idea and the manner in which it is set forth are actor proof and need only any sort of an intelligent production to delight a waiting public."

"If the actor, seeking to give his public something new each season, appears in the first sort of play it isn't long before he is accused of banking on certain personal characteristics and risk of versatility; while if he appears in the second, however much the critics may admire his daring, they'll be pretty apt to doubt his judgment."

"Voces audite et ingenia vacitatis," suddenly exclaimed Mr. Tellegen. "Seriously," he has been said that John Drew wears evening clothes well on the stage. Shall it be, then, that Mr. Drew, excellent actor that he is, shall always be relegated to parts in which he has to wear evening clothes? Also, it has been said of me that I make love with a great deal of conviction. I am glad of that. But shall it be that I shall have to make love all through any number of acts any actor may wish to put into a play?"

One must allow Mr. Tellegen to ask his own question. We don't know the answer.

MIRACLE PLAYS TO BE SEEN.

Greenwich Village Theatre Will Give Several.

Three miracle plays of the fifteenth century are to be revived at the Greenwich Village Theatre for three special performances during Christmas week. They will take place on Thursday, December 20, and on Friday, the 21st, at 2, and on Christmas eve, Monday, December 24, at quarter before midnight, finishing at 1 in the morning.

Great interest is being aroused in the revival of these old mysteries, which constitute the earliest form of drama after the dark ages. Miracle plays are based upon stories from the Bible, which were played in the fourteenth and fifteenth centuries. They were played either in the chancel of a church, particularly in France, or on an open truck on six wheels drawn into the market place, which was the most frequent method employed in England. The actors were members of the various industrial guilds and each guild gave one play or sometimes joined with another in the production of a more elaborate one. Thus "Herod" or "The Slaughter of the Innocents" was done by the Vintners' Guild; "The Three Kings" by the Mercers' Guild—

probably because the play called for handsomer suits; the Painters' and Glaziers' guilds would perhaps give the "Shepherds' Play" and "The Deluge" would—from a fine sense of aptitude—be entrusted to the Watermen's Guild. The actors were all men and the productions, needless to say, extremely simple.

An entire cycle would be played for the Whitson performance beginning with the Creation and ending with a Jerusalem play, the Nativity or Adoration being taken out for Christmas and played in the church.

The three plays which the Greenwich Village Theatre will produce have been dug up from the Chester cycle that were played in England at the end of the fifteenth century. These are the most carefully preserved, having been recorded by George Bellin, the town beadle of Chester. Director Frank Conroy hereby proves himself something of an archaeologist. With the aid of Roy Mitchell, the technical director of the Greenwich Village Theatre, he has taken the fragmentary records of these old mysteries and turned them into excellent acting vehicles in which is promised a careful preservation of the original spirit of the plays. Of equal importance in interest will be the arrangement of medieval music, probably for organ and voices, which is now being done by W. Franke Harding, the musical director of the Greenwich Village Theatre.

He then betook himself to the ever fruitful business of Central and South American revolutions. With William Crane in "U. S. Minister Begonia," Richard Harding Davis's "Soldiers of Fortune" and in "The Ne'er-do-Well" he stamped himself as an incomparable bad man, and Harlam and Woodward became thereafter synonymous in the public mind.

His downward career continued. In "Inside the Lines" he was an East Indian spy in the German secret service in Gibraltar; in "The Yellow Ticket" he was a member of the Russian secret police; in "The Wanderer" he was a Babylonian procurer; in "Her Market Value" he was a too presumptuous dancing master. It happened also that in most cases his villainy was of that mysterious type that is popularly associated with chop chaps, Hindu turbans and poisoned soup. The fact of the matter was that Mr. Harlam had grown too wicked to be merely the familiar Anglo-Saxon crook.

Then when it seemed inevitable that his sins would overtake him Mr. Woods intervened.

The actor attributes this change of heart altogether to the effect of reading a volume of verse called "Life Sings a Song," by Samuel Hofstadter. It is said to be for sale at some book-sellers.

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A PLAY A WEEK.

"Mary's Ankle" having successfully travelled over the country will trip into the Standard Theatre for a week. Irene Fenwick will make her last appearance in the farce.

Oliver Morosco still finds interested audiences for "Up and Down Stairs" in spite of the long run at the Cort Theatre. This week the Hattons' play will be seen at Loew's Seventh Avenue Theatre.

William Harris, Jr., has brought back "The Thirteenth Chair," Bayard Veiller's absorbing melodrama, to the Bronx Opera House for another engagement.

edness. In the beginning he was an impeccable juvenile. Then along came Robert Edson with "The Call of the Wild" and Mr. Harlam entered upon his consistently staid career as a French Canadian desperado. He then betook himself to the ever fruitful business of Central and South American revolutions. With William Crane in "U. S. Minister Begonia," Richard Harding Davis's "Soldiers of Fortune" and in "The Ne'er-do-Well" he stamped himself as an incomparable bad man, and Harlam and Woodward became thereafter synonymous in the public mind.

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THE WEEK'S PLAY.

The Shuberts and Jessie Bonstelle will present Constance Lindsay Skinner's three act comedy, "Good Morning, Rosamond!" at the Forty-eighth Street Theatre on Monday. There is one scene in the play. The action is laid in the town of Roseborough. It was staged under the direction of Miss Bonstelle.

"The plot of 'Good Morning, Rosamond!' concerns the adventures of a young widow," says Toxen Worm, "pretty and wealthy, who, after the usual four years of widow's weeds, figures in a series of romantic incidents. Its heroine is the daughter of a poor family who has been married to the richest old citizen of a neighboring town. Tired of the narrow life she has been forced to lead, the opening of the play finds her ready for romance."

"The story begins with the evening and ends with the next day's sunrise. During those brief hours the mystery and excitement of the plot are unfolded. So much happens, indeed, that no one in the sleepy old town gets a wink of sleep after a shot in the dark precipitates events and sets the gossiping imaginations loose to invent a series of scandals as explanations of Rosamond's midnight visitor. The play ends with a surprise, but it ends as happily as any one could wish."

In addition to Lowell Sherman the cast includes Lily Cahill, Mrs. A. E. Eberle, Robert Adams, Dwight Meade, Herman Gerold, Marion Morgan, Anne Hughes, Lillian Cooper, Charles H. Riegel, Robert Forsythe, Arthur Allen and Sidney Macy.



THE BRONX GIRLS in "ODDS AND ENDS"